

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



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SATURDAY, JUNE 14, 1856.

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## Musical Announcements, &c.

### HER MAJESTY'S THEATRE.

This Evening, Saturday, June 14, Madlle. Johanna Wagner will make her first appearance as Romeo in "I Capuletti ed I Montecchi;" Tybalt, Herr Reichardt. Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

### ROYAL ITALIAN OPERA,

LYCEUM.—Signor Mario.—This evening (Saturday, June 14) will be performed Verdi's grand opera, IL TROVATORE. Leonora, Madame Jenny Ney; Azucena, Madlle. Didiee; Inez, Madame Tagliafico; Il Conte di Luna, Signor Graziani; Fernando, Signor Tagliafico; Ruiz, Signor Soldi; Un Zingaro, Signor Gregorio; and Manrico, Signor Mario (his second appearance in that character in England). Conductor, Mr. Costa. Commence at 8.

### ROYAL SURREY THEATRE.

Madame Caradori and Mons. Gassier.—This evening, Saturday, June 14, will be performed Donizetti's grand opera, LUCREZIA BORGIA. Lucrezia, Madame Caradori; Don Alfonso, Mons. Gassier; Orsini, Madlle. Rudersdorf. After this opera a new ballet divertissement, entitled LA NYMPHE DES BOIS, in which Miss Rosina Wright will appear. Doors open at 7; performances commence at half-past 7. Dress circle, 4s.; pit, 2s.; gallery, 1s. Private boxes, £2 10s., £2 2s., and £1—to be had at the box-office, and of all the librarians and music-sellers. It is respectfully announced that, with a view to increase the comfort of the audience, handsome crystal fountains have been fixed round the dress boxes, producing a refreshing coolness, and rendering the atmosphere of the theatre light and agreeable during the warm summer weather.

## BRADFORD MUSICAL FESTIVAL, 1856.

Under the Especial Patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, K.G., His Royal Highness the Duke of Cambridge, K.G. &c. &c. &c.

President—The Right Honourable the Earl of Harewood.

The Festival will be held in St. GEORGE'S HALL.

Tuesday ..... August 26; Thursday ..... August 28

Wednesday ... " 27; Friday ..... " 29

Conductor ..... Mr. COSTA.

Chairman, SAMUEL SMITH, Esq.

Secretary, Mr. CHARLES OLLIVIER.

Committee-room, St. George's-hall, Bradford.

### ARTICLED PUPIL.—A First-class

Professor, resident in Manchester, who, in addition to an extensive practice, holds a very important appointment as Organist and Choirmaster, is desirous of meeting with a talented youth as an Articled Pupil. The practical advantages to be derived are very considerable. Letters to be addressed to Musicus, "Musical Gazette" office, 141, Strand, London.

### MR. & MRS. ALFRED GILBERT'S

Second Performance of Chamber Music will take place at WILLIS'S ROOMS, on MONDAY NEXT, June 16, at half-past Eight o'clock. Vocalists—Mrs. Alfred Gilbert, Miss Cole, and Signor C. A. Algarra. Instrumentalists—Violin, Mr. Clementi; Flute, Mr. B. Wells; pianoforte, Mr. Alfred Gilbert; accompanist, Mr. J. P. Cole. Tickets, 10s. 6d. and 7s., may be obtained of Mr. Alfred Gilbert, 13, Berners-street, Oxford-street.

### CRYSTAL PALACE.—OPERA

CONCERTS.—Admission, 7s. 6d. The Sixth Grand Concert by the artists of the Royal Italian Opera will take place on FRIDAY NEXT, JUNE 20th. Doors open at One; Concert to commence at Three. Visitors not holders of Two-Guinea season Tickets will be admitted by Tickets, at 7s. 6d. each. These Tickets may be obtained at the Palace; at the Company's Office, 79, Lombard-street; at Mitchell's Library; Sams Library; of Messrs. Keith, Prowse, and Co.; and of Messrs. Cramer, Beale, and Co. Reserved seats in the new Galleries may be engaged at 2s. 6d. each. Tickets for these seats will be issued at the Crystal Palace only. After the Concert there will be a display of the Fountains.

G. GROVE, Secretary.

Crystal Palace, June 5th, 1856.

### THE QUEEN'S CONCERT ROOMS.

THE VOCAL UNION.—ENGLISH GLEES AND MADRIGALS.—Miss Marian Moss, Mr. Foster, Mr. Wilbye Cooper, Mr. Montem Smith, Mr. Winn, and Mr. Thomas, beg to inform the Nobility, Gentry, and Public, that their next CONCERT will take place at the HANOVER-SQUARE ROOMS on the 18th of June, to commence at three o'clock. Pianoforte, Mr. Lindsay Sloper. Single stalls, 6s. Family Ticket, admitting Four to Stalls, £1 1s. Second seats, 3s. Subscribers' names received by Messrs. Addison, Hollier, and Lucas, 210, Regent-street, where a plan of the stalls may be seen; Cramer, Beale, and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; and Mitchell and Co., 33, Old Bond-street. Letters to be addressed to Stanley Lucas, Hon. Sec., 210, Regent-street.

### BEETHOVEN ROOMS, HARLEY-

STREET, CAVENDISH-SQUARE.—Mr. FRANCESCO BERGER begs to announce that his next MORNING CONCERT will take place on WEDNESDAY, 25th June, to commence at half-past two.—Single tickets, 7s. 6d.; to be obtained of Messrs. Addison, Hollier, and Lucas, 210, Regent-street.

### Mr. BOLEYNE REEVES has the

honour to announce that his SOIREE MUSICALE will take place on TUESDAY, June 24th, by the kind permission of Mrs. Warner, at her residence, 49, GROSVENOR-PLACE, commencing at 9 o'clock precisely. Vocalists—Madlle. Emilie Krall (from the Royal Opera, Dresden), Madlle. Corelli, and Miss Lascelles, Signor Marras and Signor Monari. Instrumentalists:—Pianoforte, Madlle. Guschel and Herr Tedesco; harp, Mr. Boleyne Reeves; concertina, Signor Giulio Regondi. Conductors—Signor Campana, Herr Lehmeier, and Herr Wilhelm Ganz. Tickets to be had of Addison and Co., 210, Regent street; R. W. Ollivier, 19, Old Bond-street; the principal music-sellers; and of Mr. Reeves, 37, Queen Anne-street, Cavendish-square.

### BEETHOVEN ROOMS, 76, Harley-

street.—Madlle. EMILIE KRALL begs to announce that she will give a CONCERT on TUESDAY EVENING, July 1; to commence at Eight o'clock precisely. Vocalists—Herr Reichardt, M. Lefort, Madlle. Emilie Krall. Instrumentalists—Miss Arabella Goddard, Herr Molique, Mr. Osborne, Herr Tedesco, Herr Deichman, M. Paque, M. Thomas, Mr. Regondi. Conductors—Herr Kuhe, Mr. Aguilar, Herr Derffel. Tickets 10s. 6d., reserved seats, 15s., may be had at Madlle. Krall's residence, 8, Cork-street; or of Messrs. Schott and Co., 159, Regent-street.

### ARTHUR NAPOLEON,

the Portuguese Pianist, begs to announce that he has ARRIVED in TOWN for the season, and will be happy to accept engagements for concerts and parties.—Address 30, Oxford-terrace, Hyde-park.

### HANOVER-SQUARE ROOMS.—Miss

BINFIELD WILLIAMS' CONCERT will take place on THURSDAY EVENING, June 26th. Vocalists—Mme. Rudersdorf, Mme. Bassano, Herr Von der Osten, Herr Rokitsanski; pianoforte, Miss Binfeld Williams (pupil of M. Benedict); violin, Herr Molique; violoncello, Signor Piatti; concertina, Signor Giulio Regondi. Conductor—M. Benedict. Tickets, 7s. each; family tickets, admitting four, £1 1s., to be had at the principal music warehouses. Reserved seats, 10s. 6d., to be had only of Miss Binfeld Williams, 38, Charlotte-street, Portland-place.

### BEETHOVEN ROOMS, 76, Harley-

street.—Miss MACIRONE has the honour to announce that her MATINEE MUSICALE will take place on THURSDAY, June 19, on which occasion she will be assisted by Miss Dolby, Mr. Benson, Herr Pischek, and other eminent artists. Reserved seats, 10s. 6d.; single tickets, 7s.; family tickets, 21s. To be had of Messrs. Addison and Co., 201, Regent-street; and at Miss Macirone's residence, 14, Porteus-road, Maida-hill west.

### MISS SHERRINGTON has the

honour to announce that she will give a SOIREE MUSICALE at the HANOVER-SQUARE ROOMS (under the patronage of his Excellency the Belgian Ambassador and Madame Van de Weyer) on THURSDAY, June 19; to commence at 8 o'clock precisely. Vocalists—Miss Sherrington, Miss Dolby, and Mr. Sims Reeves; pianoforte, Monsieur Lemmens (Professeur au Conservatoire Royal de Bruxelles), his first appearance in this country, and Mr. Lindsay Sloper. Stalls, 15s. each; Tickets, 10s. 6d. each. To be had of all the principal music-sellers, and of Miss Sherrington, 38, Great Marlborough-street.

### MR. ELLIS ROBERTS, Harpist to

his Royal Highness the Prince of Wales (under the immediate patronage of the Countess of Powis, Countess Vane, Lady Williams Wynn, Lady Dynevor, Lady Lawley, Dowager Lady Willoughby de Broke, Dowager Lady Eskine), will give his ANNUAL CONCERT OF WELSH MUSIC on WEDNESDAY EVENING NEXT, at 8 o'clock, at the MUSIC HALL, STORE-STREET, BEDFORD-SQUARE. Vocalists: Mr. and Mrs. Winn, Miss Haywood, and Miss Vaughan. Harp, Mr. Ellis Roberts.—Stalls, 5s.; boxes, one guinea; body of the hall, 3s.

### ST. MARTIN'S HALL.—Orchestral

Concerts, under the direction of Mr. JOHN HULLAH.—SECOND CONCERT of the SECOND SERIES, on MONDAY, June 16, at 8 precisely. Principal performers—Miss Banks, Miss Palmer, Mr. Sims Reeves. Trombone, Mr. Winterbottom. Part I.—Overture. The calm sea and prosperous voyage, Mendelssohn; Reclatative, Pier teatro di morte; Air, Ritorno alle ritorte (Arminius), Handel; Solo, pianoforte (Sillas), M. Sillas; Air, When the moon is brightly shining (Molique), Mr. Sims Reeves; Symphonie in C, No. 1, Beethoven. Part II.—Concerto, trombone (Ferdinand David, of Leipzig), Mr. Winterbottom; Aria, Ah! lo so (Il Flauto Magico, Mozart), Miss Banks; Ballad, Autumn leaves (Hullah), Mr. Sims Reeves; Duet, Vaghi colli (Il Ratto di Proserpina), Winter, Misses Banks and Palmer; Overture, Der Freyschutz, Weber.—Stalls, 5s.; galleries, 2s. 6d.; area, 1s.

### ST. MARTIN'S HALL.—

ROSSINI'S STABAT MATER and MENDELSSOHN'S HYMN OF PRAISE will be repeated on WEDNESDAY, June 18, under the direction of Mr. JOHN HULLAH. Vocalists—Madame Clara Novello, Miss Sherrington, Miss Banks, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas.—Tickets, 1s. and 2s. 6d.; stalls, 5s. Commence at 8 o'clock.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Charing-cross Office, and addressed 141, Strand.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent at once to our Office, when the missing numbers will be forwarded.

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## THE MUSICAL GAZETTE

SATURDAY, JUNE 14, 1856.

WE cannot devote the short space that is left to us for remarking upon the events of the week better than by calling attention to the reappearance of the Harmonic Union. This society is a sort of musical Phoenix, or—still to use a fiery comparison—may be likened to a water-rocket, going down in one place and bobbing up in another. Some four or five years ago the Harmonic Union christened itself and started in a great hurry at Exeter-hall, *imperante Benedicto*. Before twelve months were over its Harmonic head, the committee found they couldn't agree, the board of directors burst, and the society was re-formed, bobbing up at Hanover-square. In this aristocratic *locale* the session of 1855 was held, *imperante Moliqui*: and when other societies put forth their "tender buds of hope" for the present year, in the shape of prospectuses, the Harmonic Union was silent. Every one considered the institution as dead and buried; an excellent writer in a weekly paper officiated as chief mourner, in unaffected and unbiassed language, deploring the defunct of so valuable an association, and we were on the lookout at the masthead for a new society, which should do in London what the Bradford Festival are going to shame us metropolitans by doing, viz.—performing the cantatas, &c., of English composers, when all of a sudden the identical *Harmonic Union*, with the same 'hon. sec. and *imperante Moliqui*, comes bobbing up at St. Martin's-hall, performing at—or near—the close of the London season, an oratorio by a reverend composer. We naturally say—How d'ye do, Mr. Harmonic Union? How have you been since you left Hanover-square? And pause for a reply.

The present directors must have advertised the concert of last Wednesday at the full of the moon. To announce a new oratorio under the most favourable circumstances is a bold trick; so confessedly bold and headstrong that we think a special place in the lobbies of the metropolitan music-halls should be reserved for such announcements, and that in these places boards should be put up, labelled "dangerous," like the posts on the bad ice in the parks. But for the Harmonic Union—a rocket which has been so long under water—to come up fizzing with a new oratorio on the same night as a Jenny Lind concert, at a time of the year when London is deluged with music, and with neither a fresh and pointed appeal to the public for support, nor a list of subscribers to back its efforts, is characteristic of actual insanity. The *Harmonic Union* is a society which requires an audience of 1,000 and upwards for any one of its concerts to go off with *éclat*, and it should not appear in public unless such an audience can be guaranteed. Wednesday night was a lamentable piece of business; a society which, by its retirement, has caused itself to be comparatively ignored or forgotten by the public, suddenly thought itself to give a performance of an oratorio, under the

plea of benefiting the Nightingale Fund, and the result of such bethinking was such a display of empty benches as we hope never to see again. Such a room is painful to sit in; a first-rate array of principals, a fine band, a good chorus—the soprano voices of which fairly rang through the hall—a good musician (a positive genius) presiding over the whole, deserve better treatment than to be set down to the performance of an indifferent composition to the only meagre audience that we have observed during the season. Two Nightingales cannot be supported on the same night, although London is a village of goodly dimensions.

The *Harmonic Union* should be jealous of failure. It has already rendered good service; having produced Charles Horsley's *Joseph*, a symphony by Charles Stephens, Macfarren's cantata, *Lenora*, and other works of importance, besides giving the finest performances of *Acis and Galatea* and the *Messiah* that have perhaps been ever heard in London. On the strength of this reputation, why can they not associate themselves as a joint-stock company, or as a self-supporting institution, and give occasional performances of such standard works as are neglected by other societies, or introduce such compositions by native writers as are entitled by their unquestionable excellence to a good representation and a fair hearing.

WE beg to call particular attention to one or two errors which have occurred in the last two or three numbers of the *Musical Gazette*. In No. 18 (May 24) the last two lines in the first column of page 214 should be transferred to the top of the page. Our last number (June 7) was erroneously printed No. 19 instead of 20: those of our subscribers who bind the copies should alter the figures with the pen. We do our utmost to avoid typographical errors, but "accidents will," &c. &c., "in the best regulated," &c. &c. Scarcely any copies of this No. 20 are left, and those who wish for the completion of the notices of *La Traviata* should order at once. In the letter of G. S. B. "local" is a misprint for "level."

We fear that those who have forwarded compositions for review will be getting restive. We entreat them to be patient, and next week they shall see no end of reviews.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the *Musical Gazette* through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.



ON Monday evening her Majesty, Prince Albert, the Princess Royal, and Prince Frederick of Prussia attended the representation of *Medea* at the Lyceum.

The same Royal party visited the exhibition of American plants at Cremorne Gardens on Monday afternoon.

ON Tuesday evening her Majesty gave a concert at Windsor Castle, at which Herr Rokitansky, Herr Reichardt, and the following instrumentalists—M. Lemmens, Herren Leopold and Moritz Ganz, and Madlle. d'Herbil, assisted.

The following was the programme:—

Overture (Die Lustigen Weiber von Windsor)	..	C. Nicolai.
Lied, "Tief d'runten," Herr Rokitansky	..	A. Muller.
Reverie	..	Lemmens.
Menuetto Capriccioso	..	C. M. von Weber.
Pianoforte, M. Lemmens.		
Recit. e Romance, "Am blumigen Rain," Herr Reichardt (Santa Chiara)	..	H. R. H., the Duke of Saxe Coburg.
Duo Concertante, violin and violoncello, Herren Leopold and Moritz Ganz	..	Ganz.



Lied, "Kreuzeszug," Herr Kokitansky .. ..	Schubert.
Solo, pianoforte, Madlle. d'Herbil (Carnaval de Venise) .. ..	Schulhoff.
Finale, "Wedding March" .. ..	Mendelssohn Bartholdy.

Mr. W. G. Cusins presided at the pianoforte.

## Metropolitan.

### NEW ORATORIO.—ENOCH'S PROPHECY.

AN oratorio, by the Rev. S. S. Greatheed, M.A., entitled *Enoch's Prophecy*, was produced by the Harmonic Union at St. Martin's-hall on Wednesday evening. Enoch's Prophecy has been elaborated by James Montgomery in his poem of "The World Before the Flood," and the words for this oratorio consist of a selection of such passages as point to the spread of idolatry, the righteousness of Noah and his family, the promise of the Redeemer, his passion and resurrection.

With such a libretto, conveying simply the relation of a vision, it is impossible to look for anything approaching incident, and the interest must depend necessarily upon the intrinsic beauty of the music, and the advantages the composer takes of the suggestive character of the words. A work abounding in dramatic incident, even if set by an indifferent musician, awakens some degree of sympathy and interest in an audience, but the Rev. composer has relied too much upon his musical powers, and has in consequence failed, since his musical colouring does not succeed in heightening the beauty of the poetry. The applause which followed some of the *morceaux* on Wednesday evening was unquestionably provoked by the excellent singing of the principals (Mrs. Weiss, Miss Milner, Miss Dolby, Herr Reichardt, and Mr. Weiss), and the praiseworthy efforts of the chorus—a tolerably effective body of about 200. The music could not conscientiously be said to have any share in the matter. The arias are short, undefined, and deficient in melody; and the choruses lack clearness of subject and lightness of construction. In one of the latter two subjects are introduced, inverted, and worked about with all the composer's strength, but very little effect is produced or breadth obtained.

The Rev. S. S. Greatheed evidences musical feeling, and displays a certain amount of education, but the constitution of an oratorio composer requires more component parts, and he would have done better to have made his first metropolitan appearance in a work of less pretension.

After the oratorio an anthem, by the same composer, "for the dedication of a church," was performed. The words (from the Book of Tobit) are not particularly well adapted throughout for music. Many a composer is too indifferent in the selection of his words. In a sacred composition it is not sufficient that the words should read beautifully; they should be *singable*—"Carbuncle" is not a singable word.

There was a good band, and the performance was conducted by Herr Molique, who has less spirit in his direction than we could wish, but whose accomplished musicianship enables him to read well and keep a band and chorus in good order.

Mendelssohn's Italian symphony concluded the concert. Mr. H. Blagrove led the band, and Mr. W. B. Gilbert presided at the organ. There was room in the Hall for every one to lie at full length on the seats without incommodency.

### PHILHARMONIC SOCIETY.

THE fifth concert took place on Wednesday evening. The programme was something to stare at—something to wonder at—something to create unbounded astoundment. Who that is versed in Philharmonic annals, and that has read or heard of Philharmonic squabbles, would ever have believed that Sterndale Bennett should conduct a Philharmonic concert! that Arabella Goddard should play a pianoforte concerto!! and that that concerto should be Sterndale Bennett's!!!

"Udite orustici,"—Arabella Goddard, on Monday last, the 9th day of the 6th month of the year 1856, positively performed, under the direction of the composer, a pianoforte concerto, which, but a small number of years ago, was rejected from the programme of one of the concerts of this identical Philharmonic Society when proposed to be played by this identical young lady.

Hurrah for the day of the month on which the Philharmonic directors cut their wisdom teeth! Never again let it be said that an English pianist named an English work for her performance and that composition and *artiste* were alike rejected by the first English musical society.

The applause at the end of the concerto, which is a work of real genius, and which was faultlessly performed, was quite enthusiastic, and must have been as gratifying to Miss Goddard as it was creditable to an English auditory. A scarcely less warm reception awaited Signor Sivori at the conclusion of Paganini's concerto "*la clochette*;" his performance was a marvellous display of executive skill.

The symphonies were Mendelssohn's Italian and Beethoven's in B flat. The former has been played very frequently in London during this season, the latter but once: both were gloriously played, and the slow movement of Mendelssohn was repeated.

The vocal music was given by Miss Dolby and Mr. Weiss. Each sang an aria by Mozart, and Miss Dolby, in addition, contributed Haydn's "Spirit Song." *Oberon* was the only overture: it was executed with immense spirit. The concert was really too long: a programme may be lengthy in quality as well as quantity, and two symphonies and two concertos in one evening are too great a strain upon the attention, besides occupying considerable space.

### SACRED HARMONIC SOCIETY.

YESTERDAY week Mendelssohn's *Elijah* was performed for the last time this season. Exeter-hall was crowded. The principal vocalists were Mesdames Clara Novello and Viardot, Mrs. Locket, Mr. Sims Reeves, and Herr Formes. The engagement of Madame Viardot was advantageous for the Jezebel scene, but "O, rest in the Lord," though redemanded, might have found a few better representatives. The magnificent voice of Herr Formes occasionally produces an impression in the part of Elijah, but for anything *cantabile* in English, such as, "For the mountains," he is totally unfitted. Mr. Sims Reeves was encored in the beautiful air, "Then shall the righteous." The band and chorus were on the usually large scale, and Mr. Costa conducted.

### VOCAL UNION.

UNDER this title an association has just been formed, and the first public appearance of the members on Wednesday morning last at Hanover-square was as successful as they or we could possibly desire.

The Vocal Union might almost be termed a gleaning of voices from various English counties, for we have Miss Marian Moss, from Hereford, Mr. Foster and Mr. Montem Smith from Berkshire, Mr. Wilbye Cooper from Cambridge, Mr. Winn from Yorkshire, Mr. Thomas from Worcester, and Mrs. Winn from— (Mr. Winn, where did you capture that lady-like form and nice contralto voice?) By-the-by, according to our advertisement last week, Lancashire was to have been represented by Miss Heywood, but on looking at the programme on Wednesday we found that she was "scratched," and not allowed to join in the run for the cup of public favour, which the Vocal Union is likely to obtain. We are at a loss to account for this proceeding. If Miss Heywood was unsuitable or unfavourable to a bond of union, why was her name ever inserted? In the formation of a *coterie* of this kind, the voices should be balanced with the utmost judgment, since the presence of an unsympathetic or mixing voice may peril the *ensemble*. There was, therefore, urgent need for the Vocal Union to make up their minds as to who should be the Vocal Union, and they may consider themselves fortunate in securing at the eleventh hour so efficient an "assistant" as Mrs. Winn. If the Vocal Union possess honourable feelings and are sensible of professional etiquette, they will at once enrol Mrs. Winn as a member of the choir, and not again print her name at the foot of the list, and as an "assistant." We cannot think of any argument which would justify this. If a contralto voice is necessary, why should the owner of that voice be classed distinctly as an auxiliary? when, without such voice, the Vocal Union is incomplete.

Although we have quoted the counties to which the component parts of the Vocal Union are indebted for native air, or with which they are much identified, no one must run away with the idea that they are provincial choralists experimentalizing in the metropolis. On the contrary, they have all and already achieved

individually some reputation in London, though they have not, until the present moment, associated themselves in\* permanent friendly bond. Mr. Foster, who appears to be the director of the septett, has long been a resident in London, and has conducted for some years as fine a musical service, perhaps, as can be heard in London (St. Andrew's, Wells-street). Nurtured in an atmosphere of glees—for Windsor cradled the infant Foster—and having cultivated a delicate alto voice with remarkable success, he has been present at all glee and madrigal meetings of consequence, and has acquired such experience as qualifies him admirably for the post he now holds. Miss Marian Moss, a native of Ross, is a particularly unassuming soprano, possessing a voice of charming purity, which—thanks to the training of Miss Dolby—is getting into good working order, and, from satisfactory intonation, is a good voice to lead where nearly everything is perpetrated without accompaniment. Of Mr. Wilbye Cooper we have frequently spoken, and, indeed, of all the others, but we may remark that a better choice could scarcely have been made. Mr. Cooper is essentially a first tenor, Mr. Montem Smith decidedly a second tenor, Mr. Winn unquestionably a first bass, and Mr. Thomas most undoubtedly a second bass. Where the capabilities of the parties individually are so good, and the weight of their voices so thoroughly what is required for compass and combination, what can be expected but that the Vocal Union should give a performance of marvellous completeness.

The concert of Wednesday opened with John Barnett's clever madrigal "Merrily wake music's measure," a most effective and spirited commencement. Webbe's fine glee "Discord, dire sister" followed, with its strong and beautiful contrast of major and minor. Goss's "There is beauty on the mountain" brought out the pure tones of Miss Moss's voice. She was also very effective and expressive in a most delicious glee (five voices) of Elliott's, "Come, see what pleasures." "By Celia's arbour," "Blow, gentle gales" (quintett, erroneously announced as a quartett), "O, the sweet contentment" (Horsley), and a jolly hunting glee,† by Hatton, were encored and Elliott's glee was re-wanted, but not conceded. The best performances were "Now the storm begins to lower" (Horsley), a most finished specimen of very difficult part-singing, and Dr. Cooke's "Hand in hand;" a *crescendo* in this last was a fine display of "union." Ravenscroft's madrigal "In merry spring," for which we care not much, concluded the concert.

Mr. Hatton accompanied "Blow, gentle gales," which went better the second time than the first. If it was rehearsed at all, it was rehearsed insufficiently. Mrs. Winn was out of time in "Lo! behold a pennant waving," which should have been corrected in private to prevent our mentioning it in public.

There was a numerous and very spirited audience. Some of the ladies near us were in raptures.

#### AMATEUR MUSICAL SOCIETY.

The last concert of the season took place at Hanover-square, on the 2nd inst, the rooms being crowded with leave-taking friends. An excellent programme was well performed, though the same error in arrangement occurred as on a previous occasion—viz., the symphony (Mozart in D) was placed first. The amateurs are seldom sufficiently up to the mark at the very commencement of the evening to do the justice to a symphony of which they are really capable, and it would be far better to lead off with an overture, march, or *pot-pourri*, and give the symphony at the end of the first part.

There was but one vocal solo, and that was a ballad by Mr. Henry Leslie, "Fair Nell of Bervie-brae," and that was encored; it was sung by Mr. Tennant. The concerted vocal music consisted of Wilbye's madrigal, "Flora gave me fairest flowers," Mr. Waley's part-song "This world is all a fleeting show," "By Celia's arbour," and "In the merry spring." The first pair were given by Mr. Leslie's choir, and the others by the Vocal Union, by way of gaining confidence before their more strictly public *débüt*

\* (Speremus)—[Ed.]

† The first stanza of this ancient ditty is taken from an interesting book, called "The Household of Sir Thomas More," being a diary kept by his daughter, wherein the 4th of September, A.D. 1523, is thus chronicled:—"Supped with my Lord Sands . . . Wound up the evening with musick . . . Lord Sands sung us a new ballad, 'The King's Hunt's up,' which Father affected hugelie. It ran somewhat thus—'The Hunt is up, &c.' There was some burden of *Hey-tantarra*, where my Lord did stamp, and snap his fingers. He is a merrie heart."

on Wednesday last. The honours of the re-demandment were shared, the "Choir" being encored in Mr. Waley's part song, and the "Union" in Horsley's glee. By-the-bye, Ravenscroft's was also repeated.

A new concerto for pianoforte, by Mr. St. Vincent Jervis, was performed by Angelina.\* The composition displays some unoriginal subjects exceedingly well treated: the performance was everything that the composer could have desired, and highly gratified the assembly, who received and dismissed the fair executant with hearty applause. The overture to *Fidelio* concluded the concert and the season.

In taking our leave of the Amateur Musical Society for a few months, let us offer our warmest congratulations on the success of their session, and on the general efficiency of the performances. We trust that the first programme of the series 1856-7 will show that our hint has been taken about the locality of the symphony.

#### CRYSTAL PALACE.

THE concert of yesterday week was attended by an astonishing number of persons. The space appropriated to the audience, which—as we have in a previous number stated—extends from the centre transept to the Alhambra, was completely occupied by visitors long before the time of commencement, and the question now arises, How is an increase in this enormous attendance to be disposed of?

The programme on this occasion was very good, and comprised some of the best as well as most popular *morceaux* of Mozart, Rossini, Meyerbeer, &c. The overtures to the first and second parts were Beethoven's *Leonora* and Herold's *Zampa*, and the chorus were displayed to prominent advantage in Macfarren's madrigal, "Maidens, never go a-wooing," which exceedingly clever composition and admirable performance was encored. Didiée sang "Voi che sapete" so well as to provoke a demand for repetition, and to make us devoutly wish to see her as Cherubino. The other encores were the duett, "Sull'aria"—also from *Figaro*—sung by Grisi and Marai, and the eternal valse by Strauss (arranged by Venzano), beautifully sung by Bosio, who first introduced it in *Il Barbiere*. Strauss wrote a good many waltzes; can't Mr. Venzano take another and cook it up? it would be a change.

Madlle. Ney, who is a most dramatic and spirited singer, gave Meyerbeer's "Robert, toi que j'aime," in German, and was loudly applauded. Formes sang "O, ruddier than the cherry," for which, altogether, he is hardly adapted; and Ronconi gave his humorous version of "Miei rampolli, from *Cenerentola*. The other concerted pieces were "Oh, sommo Carlo (the finale in *Ernani*)," Mozart's pretty trio from *Così fan tutte*, "Soave sia il vento;" and Rossini's "La Carità."

Books of the words are provided at these concerts, but the price is impolitely exorbitant. The Crystal Palace Company will excite grumbling and positive enmity by so incautious a proceeding. At the New Philharmonic Society's concerts, with an audience of 1,000, a book of words, containing, in addition, some interesting analytical notices of the instrumental works performed, is attainable for the moiety of a Robert, while the whole of that gentleman has to be invested at the Crystal Palace (with an audience of upwards of 6,000) in order to know what the vocalists are singing about, and then, out of eleven pieces—we refer to yesterday week—five are given without the translation. If these books were completely got up, and sold at a moderate price, nearly every visitor would purchase one: now there are many people who prefer going without, which must damp their enjoyment, since no gratuitous programme whatever is issued. People who think nothing of paying their two guineas for a season ticket, or 7s. 6d. for their single admission, think a great deal of paying an extra shilling for a book of the words. The Crystal Palace Company may take our word for this.

The following was the programme of yesterday's concert:—

#### PART I.

Overture (Egmont) . . . . .	Beethoven.
Aria, "O God, have mercy," Herr Formes (St. Paul)	Mendelssohn.
Duetto, "Crudel perche," Madlle. Marai and Sig.	
Graziani (Le Nozze di Figaro) . . . . .	Mozart.
Part Song, "Who shall win my lady fair?" . . . . .	Pearsall.
Aria, "Ah! mon fils," Madame Didiée (Le Prophete)	Meyerbeer.
Aria, "Caro nome," Madame Bosio (Rigoletto) . . . . .	Verdi.

\* Confound this affected nomenclature.—Ed.



Finale, "Giuriam," Sig. Mario, Sig. Ronconi, Herr  
Formes, and Chorus (Guglielmo Tell) .. .. Rossini.

## PART II.

Overture (Anacreon) .. .. Cherubini.  
Aria, "Al dolce guidami," Madame Grisi (Anna  
Bolena) .. .. Donizetti.  
Trio, "Cheti al favor," Madame Bosio, Madlle. Marai,  
and Sig. Mario (Il Conte Ory) .. .. Rossini.  
Aria, "Marten aller arten," Madlle. Ney .. .. Mozart.  
Duetto, "Serbami ognor," Madame Grisi and Madame  
Didiée (Semiramide) .. .. Rossini.  
Aria, "Largo al factotum," Sig. Ronconi (Il Bar-  
biere di Siviglia) .. .. Rossini.  
Finale, "Di quale santa furor," Madame Grisi,  
Madlle. Marai, Sig. Soldi, Sig. Graziani, Sig.  
Zelger, and Chorus (La Favorita) .. .. Donizetti.

The chorus, who are in high favour with the Crystal Palace auditory gained the first encore in Pearsall's part song. Madame Didée next received the compliment in the air from *Le Prophète*. Costa's beautiful trio from *Don Carlos*, which the Distins have succeeded in making widely known by their exquisite performance of it on the saxhorns, would, undoubtedly, have been encored, had it been sung, which it wasn't, for an apology was made for Signor Gardoni, who was absent; and as Mario, who took his place in the remainder of the concert, could not sing his own part and Gardoni's as well, the trio was omitted.

Grisi's version of the lovely *andante* from *Anna Bolena* was justly redemanded: there is scarcely anything which the great vocalist sings more charmingly. The other encores were Madlle. Ney, and, as might have been expected, Signor Ronconi.

Notwithstanding the uninviting condition of the weather the audience was nearly, if not quite, as numerous as at the last concert.

Wednesday next will indeed be a grand day. A mere glance at the lower basins while the pipes were being laid down would give some notion of the stupendous character of the display that is announced to take place on the 18th. Her Majesty is expected to attend, and there is some talk of her driving round the lower portion of the park in a pony carriage, so as to get several views of the great waterworks. They will occupy such a space, that two or three visits will be necessary to form a just appreciation of their extent and device.

Amateurs of the organ are referred to our advertising columns, where they will find express and regular performances are announced.

	Admissions on Payment.	Season Tickets.	Total.
Friday, June 6 (7s. 6d.)	1,994	4,063	6,057
Saturday " 7 (5s.) ..	885	4,227	5,112
Monday " 9 ..	6,429	787	7,216
Tuesday " 10 ..	6,475	919	7,394
Wednesday " 11 ..	5,684	775	6,459
Thursday " 12 ..	5,433	554	5,987
Total ..	26,900	11,325	38,225

MR. CHARLES HALLE concluded his first series of pianoforte recitals on Thursday week, when his rooms in Bryanstone-square were aristocratically thronged. What with being a first-rate pianist, a good musician, and instructor to the Royal juveniles, M. Hallé is pretty sure to meet with loud patronage. The programme included Beethoven's sonatas in D, No. 3, and D minor, No. 2; three movements from Weber's sonata in A flat, a capriccio by Clementi, and a selection from the works of Stephen Heller and Chopin. A second series of recitals commences on Thursday next.

HERR NABICH, who has obtained some celebrity as a performer on a rather extraordinary *solo* instrument, the trombone, and who made his first appearance (if our memory serves us properly) at Exeter-hall during the first season of the New Philharmonic Society, gave a concert, under good patronage, at Willis's-rooms, on Saturday last. On this difficult and unwieldy instrument Herr Nabich discourses really quite delicately. On this occasion he was assisted by eminent vocalists and instrumentalists, comprising Madame and Madlle. Radersdorff and Herr Rokitansky, Herrn Politzer, Hausmann, and Schachner, and Cavalier Paggi, who gave an oboe fantasia on Neapolitan airs.

MADAME GOLDSCHMIDT gave the first of three farewell concerts, on Wednesday evening, at Exeter-hall, which was crowded to a most painful excess, considering the heat of the weather and the indifferent ventilation of the great music-room. The concert was miscellaneous, and was, moreover, a mixture of the "chamber" and the "grand." The great *cantatrice* appeared five times, singing three times *solo*, and in duetts with Madame Viardot and Signor Belletti. The former of these was the celebrated "Giorno d'orrore," from *Semiramide*, in which some embellishments of a novel and rather extravagant character were introduced; in the other *duo*, from Rossini's *Il Turco in Italia*, poor Signor Belletti had very little to do; indeed, it appeared to be introduced for the sole purpose of the display of the soprano, who, of course, sang the lion's share excellently well. There was also a hymn, from Spon-tini's *La Vestale*, for female chorus and solos, which latter were taken by Mesdames Goldschmidt and Viardot. It might very well have been omitted, for it is a heavy and uninteresting composition, and the concert had already been inordinately lengthened by Herr Otto Goldschmidt's playing both Weber's *Concert Stück* and Beethoven's *Choral Fantasia*, either of which alone would have been amply sufficient for one concert. Madame Goldschmidt's most successful performance, on this occasion, was the *finale* from *La Sonnambula*, commencing with the slow aria "Ah! non credea," and concluding with the popular "Ah! non giunge;" and it is not at all surprising that a scene which threw her Majesty's Theatre into such a state of excitement in years departed, should produce a tumult of approbation even in the concert-room. Every one recollects how exquisitely she used to sing in the last sleep-walking scene, as she (Amina) plucks the leaves of the flowers one by one, and laments her wrongs; as anon her dreaming vision carries her to the church for her happy bridal, then her sudden waking, and the joyous *rondo* in which she gives vent to her feelings on being restored to her lover. All was brought vividly before us on Wednesday evening, and the great songstress was determinedly recalled to the platform to receive the most excited plaudits we have heard in Exeter-hall for some time. Her other songs were "John Anderson" and the "Swedish Echo Song." Every one (but ourselves) was enchanted with both. We (we are disgustingly fastidious, we know) want something more sympathetic for the old Scotch ballad, and we intend waiting patiently for the heart-reaching tones of Piccolomini when she shall have acquired the English language, and then be enabled to warble in the Scottish dialect. Madame Goldschmidt sings *too much* for a simple ballad. Her chief success has been in "echo songs," Italian bravuras, and melodies with marvellous intervals; and she is by no means qualified for such music as requires either chasteness or loftiness of style, albeit the multitude may feel bound to applaud to the skies her every effort. Madame Viardot made us regret the loss of *Le Prophète* by her fine execution of the exceedingly difficult aria of Fides in the last act; the harp *obbligato* being played by Mr. Trust. The Brothers Ganz introduced a fantasia on themes from *Don Juan*, with accompaniments, and a *concertante* duett of their own *without*. The latter, besides belonging to the chamber concert, is ineffective: their playing is highly artistic, but we do not think that any playing would make a violin and violoncello duett very interesting, except to very enthusiastic admirers of those particular instruments. Madame Goldschmidt created no small amusement by setting to work, in the most unaffected manner, to remove the great pianoforte to a convenient position when about to accompany herself in the "Echo Song;" she succeeded in driving the unwieldy instrument before her some distance before assistance could arrive, and her physical display was greeted with applause.

HERR MOLIQUE's concert on the 2nd was attended by a select assembly. The Hanover-square Rooms *should* have been crowded at the invitation of so finished a violinist and so clever a composer, but we cannot consider Molique as sufficiently appreciated yet, even amongst musicians, and were therefore scarcely surprised to find that the room was not full. The most important part of the programme was instrumental and was accomplished by Herr Molique, M. Carrodus, Mr. Hill, Mr. Alfred Mellon, Signor Piatti, and Mr. Charles Hallé. Of the compositions introduced by Herr Molique, perhaps his solo pleased most, a new *morceau de salon*, and a *saltarella*; there was also a *trio* for pianoforte, violin, and violoncello, a vastly clever work, which had the advantage of thoroughly effective representation. Spohr's stringed quintett in G was also admirably played. Mr. Hallé gave Mendelssohn's *capriccio* in F sharp minor, and accompanied

Herr Molique in his solos. Mr. W. Rea accompanied the vocal music, which embraced songs by Molique, sung by Madlle. Jenny Baur and Herr Von Der Oosten, "Schiffer-lied," and "Stars of the Summer Night," and other pieces of good character. Miss Lascelles scratched up another immensely antique aria. Herr Molique's writing, both vocal and instrumental, is of a high order, and we hope to hear much of it.

MR. FRANCESCO BERGER gave the first of two *matinées musicales*, on Wednesday afternoon last, at the Beethoven-rooms, and was supported by a large audience. Mr. Berger called to his aid, on the occasion, the valuable services of Miss Stabbach, Herr Reichardt, and Herr Louis Ries. Miss Stabbach was very successful in Haydn's two canzonets, "My mother bids me," and "The Mermaid," and two songs by Berger, "At midnight," and a barcarole. Herr Reichardt arrived late, and was obliged to sing all his songs together; one was by Mr. Berger, "Nach Sevilla." The instrumental portion of the concert was very good; Mozart's sonata (B flat) was very well played by Herr Louis Ries and Mr. Berger. The former gentleman also gave Gounod's "Meditation," and a *morceau* by Vieuxtemps. Mr. Berger, who is an accomplished pianist, played two solos of his own composition, "La Romana," and "La Napolitana;" also three pieces by Chopin. The accompanist was Signor Alberto Randegger. The second *matinée* takes place on Wednesday week.

MADAME ANICHINI is a musical entertainer whose example might very well be followed by those who are in the habit of giving concerts at private houses. Instead of crowding her patrons into a heated room, whence there is no exit but into the street, Madame Anichini selects a mansion "standing in its own grounds," so that auditors may get a pleasant breath of fresh air between the parts, or even the *morceaux*. This year she made friends with Colonel and Mrs. Petrie Waugh, and arranged that Campden-house should be open to her supporters. There is here a little theatre, and though there was scarcely sufficient space for the accommodation of the visitors, still there was the band of the Horse Guards in the gardens for the musical refreshment of the disappointed. The *beneficiare* only sang one solo, a French *chansonnette*, her other appearances being in the duett from *La Traviata*, "Dite alla giovane," with Signor Ciabatta, that from *Il Trovatore*, "Si la stanchezza," with Herr Reichardt; in the first *finale* from *Lucrezia*, and the quintett, "Pour les attraites," from Niedermeyer's *Marie Stuart*. The other vocalists were Madame Amadei, Signori Salviani and Beneventano, Mr. Swift, Herr Pischek, and Signor Burdini. The instrumentalists were Signor Belletti (clarinet), Madlle. Louise Christine (harp), Signor Andreoli (pianoforte), and Signor Sighicelli (violin). Signor Vera, Signor Pilotti, and Mr. Benedict accompanied.

MR. WILLING came out as a concert giver on the 2nd, giving his concert at the Music-hall, Store-street, and providing a very good entertainment. Everyone knows Mr. Willing as organist of the Foundling, and as an executant of considerable brilliancy upon that instrument; on this occasion he displayed great powers as a pianist, shining in Beethoven's "Moonlight" sonata, singing in some of Mendelssohn's charming *lieder*, and joining in Beethoven's trio in B flat. There was a good bunch of vocalists, consisting of the Misses Birch, Poole, and Stabbach, Mrs. Lockey, Messrs. W. Coward, Benson, Donald King, T. Williams, and Lawler; and there were further instrumentalists in the persons of M. Sinton, Mr. R. S. Pratten, Mr. Lucas, and Mr. Picco, who was there with his whistle, and was encoired in both his pieces.

VAUXHALL GARDENS.—The warmth and fineness of the weather co-operated on Monday night with a long programme of sights, exhibitions, and amusements of all sorts to attract to this favourite place of public amusement a company numerous enough to remind old Londoners of the days when multitudes patronized the walks, and the celebrated Simpson was in his prime. The great attraction was the equestrian performance of the *troupe* of riders from the Cirque Imperial at Paris. Both the ladies and gentlemen of this company are entitled to the highest praise for the professional feats which they displayed. The vocal and instrumental concert was also entitled to praise, and the fireworks and illuminations were such as Vauxhall has been long famed for exhibiting. Among the most prominent of the improvements must be noticed the arrangements for dancing, and the military and other bands; these are complete, and dancing was kept up till a late hour.

THE ORPHEUS GLEE UNION had the honour of appearing at the assembly given by the Viscountess Combermere on the 5th inst., in Belgrave-square. Several of their German part songs were repeated by express desire, and on one occasion they were honoured by a double encore.

THE Annual Festival of the Choir Benevolent Fund took place last evening at the Freemasons'-hall. Sir Thomas Gladstone Bart., in the chair. Some glees and madrigals were given by a choir of some twenty voices, under the direction of Dr. Elvey, in irreproachable style. Benedict's Students' Chorus, "Blest be the home," from the *Gipsy's Warning*, was encoired; also a madrigal, in six parts, by Striggio, "No din of rolling drum," written nearly 300 years ago, and Festa's "Down in a flow'ry vale." The donations announced by Mr. Gray, the Hon. Sec., amounted to close upon 100*l*. The epitaph on Thomas Tallis (see our scrap book of last week) formed part of the programme, the music by Dr. Cooke (ob., 1793.) We shall have something to say about this Institution in our next.

## OPERA.

HER MAJESTY'S THEATRE.—On Monday night Madame Albertini made the somewhat bold experiment of appearing in *Lucrezia Borgia*, and confirmed the high impressions made by her first appearance. The part of Lucrezia has latterly belonged to Grisi and Parodi, but Madame Albertini has certainly been quite successful in a part which requires great dramatic powers. Her husband, M. Baucardé, was Gennaro, and sang better than he looked. Madlle. Rizzi, who has already played in *Cenerentola* and *Sonnambula*, was Orsini, and sang with spirit, but her voice is too light for the part; we miss Alboni sadly in this, and, with all our admiration for her beautiful vocalism as a soprano, we would fain bring her back to the contralto parts in which her fame was achieved. Signor Belletti was the Duke: the *rio* was encoired.

On Tuesday *La Traviata* was repeated, Madlle. Piccolomini provoking the usual enthusiasm. Thursday was one of the old "long Thursdays"—Thursdays to be avoided by all real lovers of music, but greedily looked for by such musical cormorants as set to work to encoire half the pieces in a concert. The performances commenced with Rossini's *Il Barbiere*, performed entire, with Madame Alboni, Signori Salviani, Nerini (his first appearance), Zueconi, and Belletti. This was followed by the *Miserere*, &c., from *Il Trovatore*, in which Signor and Madame Baucardé appeared, and a ballet succeeded, in which the clever Marie Taglioni appeared.

The appearance of Madlle. Wagner (this evening) is looked forward to with the utmost interest.

ROYAL ITALIAN OPERA.—It was supposed that, on the departure of Signor Tamberlik for Rio de Janeiro, *Il Trovatore* would not be again performed. It was brought out again, however, on Thursday, with Signor Mario as Manrico, and with remarkable success. It was by no means an experiment; Mario had played it in Paris, and had created as great a sensation in the part as Tamberlik had in London, which was not to be wondered at, considering that it is particularly adapted to Mario's expressive voice and singing. But the impression produced by Signor Mario was not attributable alone to the quiet and pathetic portions of the opera; in the declamatory *allegro*, "Di quella pira," he exhibited most unexpected energy, and thus proved the part of Manrico to be one of his best impersonations. The "Tower" scene was encoired, and Mario was separately recalled at the close of the opera.

SURREY THEATRE.—Italian opera has sprung up across the water, and is already in a thriving condition. On Monday, Tuesday, and Wednesday *Norma* was performed, with Signor and



Madame Lorini, and otherwise a very good cast. On Thursday *Lucrezia Borgia* was produced in the presence of a densely crowded house: this opera introduced, for the first time, Madame Caradori, Signor Birolei, and M. Gassier, who enacted the parts of Lucrezia and Gennaro, and the Duke. Of the three, M. Gassier was the most successful. Madame Caradori is too heavy for the part, and her acting is painfully studied; in the final scene she produced little effect. Signor Birolei has an agreeable tenor voice of mild quality. M. Gassier was encored in the first cabaletta, but after the first strain (where the accompaniment has the dominant chord) he led off too soon, both the first time and on repetition: cannot M. Gassier count six in a bar? or, at all events, wait for the conductor's downward beat? Mr. Alfred Mellon's beat is so distinct and decisive, that such an error is upardonable. Had the band been indifferent, they would have been upset entirely; fortunately, however, it is a capital band, and the "bolt" of the vocalist was soon remedied. The best vocal performances were the *trio* and the ever-popular "Il segreto," sung with astounding spirit by the little Madlle. Rudersdorff, and encored. Cannot a contralto be found to take the part of Orsini? Here's Madame Didiée at the Lyceum, certainly not a *bona fide* contralto; Madlle. Rizzi at Her Majesty's, not deeper than a mezzo-soprano; and Madlle. Rudersdorff, at the Surrey, with quite a soprano voice!

The house on Thursday was crowded in every part with an audience of the most hearty description. As we remarked last week the transpontine neighbourhoods are something stupendous, and will furnish audiences for a third Italian Opera for months to come, if necessary. These performances are projected by Mr. Willert Beale, who has shown great spirit in getting up such complete representations. Considerable taste is evinced in the decorative arrangements, &c.; six fountains, with Bohemian basins are ranged round the front of the dress circle, and have a cooling and refreshing effect, besides adding to the elegance of the appearance. While the house fills so well, half-price should be dropped. It never added to the respectability of the attendance at the Surrey Theatre.

### Theatrical.

OLYMPIC.—A new farce in one act was produced on Monday evening, entitled *A Fascinating Individual*, in which Mr. Robson figures prominently, which is equivalent to recording that it was successful.

The amateur pantomime of *William Tell* is likely to be repeated shortly at Drury-lane Theatre.

### Theatres.

#### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d., Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes 1s. 6d. First Circle 2s. 6d.; Dress Circle 3s. 1s. Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The

performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7; commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROYAL ITALIAN OPERA, LYCEUM.—Pit Boxes, 5l. 5s.; Grand Tier, 6l. 6s.; Second Tier, 3l. 3s.; Pit Stalls, 1l. 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Dress Circle, 4s.; Pit, 2s.; Gallery, 1s.; Private Boxes, 2l. 10s., 2l. 2s., and 1l. Box-office open from 11 till 3. Doors open at 7, commence at half-past 7.

#### ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Herren Leopold and Moritz Ganz's Concert.

Mrs. John Macfarren's Matinée, 27, Queen Anne-street, 3.

MONDAY.—Mr. Richard Blagrove's Concert, Hanover-square, 2½.

Mrs. Anderson's Concert, Her Majesty's Theatre, 14.

Hullah's Orchestral Concert, St. Martin's Hall, 8.

Mrs. Endersohn's Concert, Hanover-square, 8.

Mr. and Mrs. Alfred Gilbert's Concert, Willis's Rooms, 8½.

TUESDAY.—Madame Schumann's Pianoforte Recital, Hanover-square, 3.

Miss Manning's Concert, Hanover-square, 8.

Signor Bianchi's Concert, Beethoven Rooms, 8½.

WEDNESDAY.—Royal Botanic Society, Second Exhibition, 2.

First Display of the Entire System of Water Works at the Crystal Palace.

Madlle. Caroline Valentin's Concert, Willis's Rooms.

Vocal Union, Concert, Hanover-square, 3.

New Philharmonic Society's Concert, Hanover-square, 8.

Mr. Ellis Roberts' Concert, Music Hall, Store-street, 8.

Rossini's *Stabat Mater* and Mendelssohn's *Lobgesang*, St. Martin's Hall, 8.

THURSDAY.—M. Hallé's Pianoforte Recital, 47, Bryanstone-square, 3.

Mr. Aguilar's Concert, Hanover-square, 3.

Miss Macirone's Matinée, Beethoven Rooms.

Miss Sherrington's Concert, Hanover-square, 8.

Mr. E. Silas's Soirée, Beethoven Rooms, 8½.

FRIDAY.—Crystal Palace Concert, 3.

Miss Emma Busby's Matinée, Beethoven Rooms, 3.

SATURDAY.—Madlle. d'Herbil's Concert, Hanover-square, 2½.

Miss Ellen Day's Matinée, Beethoven Rooms, 3.

Floral fête and Morning Concert at Cremorne Gardens.

## Provincial.

**BROMLEY.**—The first performance of Mr. W. C. Filby's sacred cantata, the *Twenty-third Psalm*, took place on Thursday week, at the Assembly rooms, before a large and fashionable audience. This work is characterized by a breadth of conception and by much novelty of effect. The introductory symphony is full of rich orchestral design. Mr. Filby must be an enthusiastic admirer of the *pedale*, for he has used it (we think to excess) throughout the work; but we feel disposed to pardon this on account of the novel and varied effects which are introduced upon it. The first chorus did not strike us as possessing much novelty; there is, however, a remarkable running accompaniment which comes to the rescue towards the finish, and which is highly descriptive of "the still waters." The next movement, "He restoreth my soul," is a gem; it is a duet for two sopranos, accompanied by the chorus *sotto voce*. This movement must obtain for the work great popularity. Its light and sparkling effect, in the solo parts, contrasted with the sublime effect of the chorus in the *pianissimo*, evidently shows the work of a master. The bass solo, "Yea, though I walk," is fraught with rich and solemn harmonies, and is highly dramatic; it concludes on the dominant, and is taken up by the soprano in a melody extremely telling, and containing much novelty of modulation. The recitative for the tenor continues the dramatic expression that has characterized the last two pieces; it is relieved by several very lively strains in the instrumental parts: of these we strongly disapprove, as they are extremely trivial and belong to a class of music far below the merit of the rest of the work. The succeeding chorus appears to be intended to display the powers of the soloists in several of the melodious strains that relieve the chorus; the syncopated subject, imitated by the several parts, is extremely pretty, although utterly spoiled by two of the solo singers. The cantata concludes with a spirited and masterly fugue in triple counterpoint; the treatment of this fugue alone is sufficient to show that the composer possesses talent of a high order. There is a magnificent *pedale* of about sixteen bars, on which several ingenious devices are worked; the conclusion forms a climax extremely brilliant and effective. Altogether this work is successful. Although the composer several times indulges in vulgarities which are not quite to our taste, yet there is a boldness and originality about the work which is indispensable to the success of a new composer. We trust Mr. Filby will afford a London audience an opportunity of hearing it. The remainder of the programme consisted of selections from the *Creation*, &c. &c. The chorus was as well as could be expected from a body of amateurs, only recently enrolled. Some of the solo singers pleased us much. Mozart's sonata in F was exceedingly well performed—the violinist (Mr. Spooner, we believe,) has an excellent style, and very correct intonation. Mr. Pennell Cole, the talented and promising pupil of Mr. Filby, presided at the piano, and accompanied with great judgment.—*From a Correspondent.*

**IRONBRIDGE.**—On Monday week a concert of sacred music was given in the Parochial school-room, to which the Rev. John Hayes lent his name as patron. The concert was respectfully attended though not so numerously as was anticipated. Selections from Handel's sacred oratorio, the *Messiah*, were given by a large number of performers with good effect. Mr. Charles Roden was the leader, and Mr. M. Palmer the conductor. The Misses Reynolds sang a duett (by Fawcett), and Miss M. Reynolds received an encore in one of her songs. Master B. Cureton, of Coalbrookdale (pupil of Mr. Roden) played two solos on the violin very nicely, and was encored in the last. Mr. Jones sang very effectively "Oh, thou that tellest," and many of the choruses were admirably executed, particularly when we consider that nearly all the performers were amateurs. The Coalbrookdale music class were also engaged.

**LEEDS.**—Monsieur Jullien's magnificent band gave a concert in the Coloured Cloth-hall yard, on Tuesday week. The number of visitors amounted to about 5,000, and the concert went off with great success.

**SUNDAY RECREATION.**—The brass band engaged by the committee for providing innocent recreation on Sundays, played on Woodhouse Moor last Sunday afternoon, from two till half-past four o'clock. An immense concourse of people attended, and

\* Running accompaniment descriptive of still waters?—*Ed.*

everything was conducted with propriety. This "innovation" is the subject of much controversy in Leeds, and the walls are placarded with "protests" and "declarations" from ministers, and "justification," &c., from anonymous contributors. The vicar, Dr. Hook, is looked upon as an upholder of Sunday recreation.

**LIVERPOOL.**—The new concert room in St. George's-hall was opened on Wednesday last.

**CLAYTON-HALL, CLAYTON-SQUARE.**—This elegant establishment is becoming the most fashionable centre of select audiences in Liverpool, and the judgment evinced by Messrs. Thomas and Chisholm in their catering is scarcely exceeded by the taste, elegance, and refinement exhibited by the decorative artists in their adaptation and equipment of this splendid combination of theatre, concert-room, and saloon. We are glad to state that Miss Emma Stanley's visit, of some weeks, has been a series of overflows; and the *prestige* is likely to be strengthened and confirmed by engagements already announced.

**LINCOLN.**—The Choral Society gave its second concert on Friday evening at the Corn-exchange, and the audience was again exceedingly numerous, very few seats in the room being vacant. The performances consisted of selections from Handel's *Dettingen Te Deum* and *Samson*. The latter "went off" decidedly better than the former, not from any imperfection on the part of the performers, but on account of its being more adapted to the taste of the audience; nevertheless, the portions of the *Te Deum* which had been selected could scarcely have been rendered more impressively than they were by the vocal and instrumental performers which this society now musters—a well-trained body which would do great credit to any musical society, whatever its age or pretensions. The soprano part was sustained by Miss Whitham, of the London and Huddersfield concerts (and already favourably known to Lincoln audiences); the bass by Mr. Hinchliffe, of the Leeds and York concerts, a gentleman of good repute in his profession; and the tenor by Mr. Lumley, of the Lincoln Cathedral Choir. The soprano, Miss Whitham, gave the two airs, "Ye men of Gaza," and "To song and dance we give the day," in a manner that elicited the warmest plaudits, and in the former she was loudly encored. The very difficult aria, "Let the bright Seraphim," she accomplished with equal success, exhibiting that vocal agility—to borrow a phrase from the Italian school—which is a quality essential to the rendering of these compositions of Handel. The air lost some of its effect certainly by the omission of the trumpet accompaniment—an omission which was obvious from the attempted imitation on the harmonium—but the conductors acted judiciously in not risking a breakdown by entrusting such a part to an instrumentalist who no doubt can manage his trumpet very efficiently in ordinary cases, but would not be equal to the delicate execution required in this particular piece. On the whole the concert was an exceedingly good one, and the audience went away evidently very well pleased, the duration of the performance having been wisely restricted to a couple of hours.

**MANCHESTER.**—RE-OPENING OF THE ORGAN, ST. CHAD'S CHURCH, CHEETHAM-ROAD.—The improvements for some time past in progress, and to which we have alluded in our late numbers, having been completed, the organ was re-opened on Sunday last, by the talented organist of the church, in the presence of a densely packed congregation, when a grand selection of music was performed by the powerful choir attached to this place of worship. We have already recorded the fact, that this musical phalanx holds a truly important position in the list of choirs in this country, and their admirable rendering of the compositions chosen for this occasion is another proof of the excellence of their training. We are informed that the musical education of the entire choir (numbering nearly sixty voices) has been the exclusive work of their indefatigable director, Mr. Edward Page, the organist of the church. As the instrument may be properly considered a very important one, we append a statement of its contents. It has at present two manuals, with pedal organ, and contains:—

### GREAT ORGAN.

CC to G in altissimo, 56 Notes.

1	Open Diapason	..	..	8	Feet
2	Stopped Diapason	..	..	8	"
3	Viol di Gamba (to Tenor C)	..	..	8	"
4	Clarabella (to Tenor C, Stopped Bass)	..	..	8	"
5	Principal	..	..	4	"



6 Twelfth .. .. .	2 1/2 Feet.
7 Fifteenth .. .. .	2 "
8 Sexquialtra .. .. .	3 Ranks
9 Cornet .. .. .	3 "
10 Mixture .. .. .	2 "
11 Trumpet (large Scale) .. .. .	8 Feet
12 Clarion .. .. .	4 "
13 Cremona .. .. .	8 "
14 Flute (to Tenor C) .. .. .	4 "

## SWELL MANUAL.

CC to G in altissimo, 56 Notes.

1 Tenoroon (to Tenor C, Metal Open, carried down with Stopped Pipes) .. .. .	16 Feet
2 Open Diapason .. .. .	8 "
3 Dulciana .. .. .	8 "
4 Stopped Diapason .. .. .	8 "
5 Principal .. .. .	4 "
6 Fifteenth .. .. .	2 "
7 Mixture .. .. .	2 Ranks
8 Cornopean .. .. .	8 Feet
9 Hautboy .. .. .	8 "
10 Clarion .. .. .	4 "

## PEDAL ORGAN.

CCC to E, 29 Notes.

1 Open Diapason .. .. .	16 Feet
2 Bourdon .. .. .	16 "

## ACCESSORY STOPS.

Couplers { Swell to Great Organ.  
Pedals to Great.  
Tremulant to Swell.

## COMPOSITION PEDALS TO DRAW.

Clarabella and Cremona.

Diapasons only.

Full Organ to Fifteenth.

Do. Do., with Mixtures and Reeds.

The tone of the instrument is remarkably rich, and the entire power, when combined, very great; while, at the same time, it is so carefully voiced as to retain all the peculiarly delicate character of the "Dulciana," the "Gamba," and the solo reeds; and when it shall be fully completed, it will certainly be one of the most effective instruments in this city—indeed, it may be a question whether it is not so already. We learn that the present improvements have been effected entirely through the efforts of the master spirit who presides at the organ (Mr. Edward Page), and we understand that the plans and estimates are in being for the further enlargement of the even at present comprehensive instrument. We have been favoured by a sight of the designs for the proposed additions, and we certainly think that so fine a building for musical effect as St. Chad's deserves to possess an organ of irreproachable completeness. These contemplated further improvements will have the advantage of leaving all the present alterations comparatively untouched—a very great consideration in the question of outlay—as it too frequently happens that the want of a little forethought necessitates the removal of already expensive work. To make way for ultimate changes, if we state correctly, the anticipated additions are—beginning with the pedal organ—the introduction of a sub-bass (32 feet), and also a large principal (metal, 8 feet), together with a powerful reed (query, a free reed?—we hope so). This will render the pedal organ very fine; the dulciana, at present in the swell, is to be removed to the proposed choir organ, and a vox humana substituted. The gamba, clarabella, flute, and cremona, are also to be removed from the great to the choir, and a double open diapason (16 feet), and a unison open (8 feet), to be inserted in the great. These alterations, with the additions of a coupler to connect choir and swell, and an octave coupler swell to great, will be the extent of the additions, including, of course, the completion of the choir organ. By the placing of such stops as may be necessary, in addition to those removed thither from the great and swell, these arrangements carried out will render the instrument worthy of the powers of the untiring individual who has originated the proposal. The music selected for the services of Sunday last consisted of the "Kyrie," Haydn, No. 2; "Gloria," Mozart, No. 12; "Credo," Haydn, No. 3; "Sanctus," Mozart, No. 12; "Benedictus," Mazzinghi; with the "Agnus Dei" and "Dona Nobis" of Mozart, No. 12. This very choice selection formed the morning service, with the addition of the joyous "Hallelujah" chorus from Beethoven's *Mount of Olives*, which was rendered in a manner characteristic of its exultant dignity. The evening service consisted of the usual vespers of the day, Emmerig's "Magnificat" being exceedingly well sung by the powerful choir, and a "Salve

Regina" for soprano solo, charmingly rendered by Miss Amelia Bellott, the organ obligato accompaniment being well played by the composer, Mr. Edward Page. The "Benediction" service included an "O Salutaris," by Stephen Paxton, and a "Tantum Ergo," a chorale, the composition (as we ascertained) of the accomplished Maestro di Capella; the service of the day being brought to a close by the glorious "Hallelujah" chorus from Handel's *Messiah*. By the way, it occurs to us, we omitted to mention that the morning service also included a very happy Latin adaptation of the last chorus from *Joshua*—"The Great Jehovah;" as also a similarly treated version of one of the airs from the *Messiah*—"But thou didst not leave." Although it may not always be in accordance with our views to thus transcribe these emanations from Handel's inspired mind, still, we must admit that both these instances were comparatively satisfactory: we use this qualified remark since we opine that no adaptation, however successful, may, or, indeed, can, ordinarily speaking, be expected to be as satisfactory as the composition in its original condition. Many persons in the immense congregation assembled at first presumed to fancy that the worthy organist was somewhat chary as regards the displaying of the various solo portions of the instrument; but the reasons for this limited use of them were at once evident when informed that a special organ performance would take place on the following Thursday evening, for which occasion the appended list of pieces was selected:—

- 1—Extempore Piece. Diapasons and Swell Reeds.
- 2—Andante in G... .. Beethoven.
- 3—Trio, "On Thee each Living Soul." Chorus, "Awake the Harp"—(Creation)... .. Haydn.
- 4—Sketch—(Introducing "Tremulant" Stop)... .. MS.
- 5—Grand Pedal Fugue in D minor—Subject from Spohr's "Last Judgment"... ..
- 6—Quartet, "Teach me, O Lord"—(Mount Sini)... .. Neukomm.
- 7—Slow Movement in A flat—(Andante from First (MS) Trio)... .. E. O. Page.
- 8—Air, "But the Lord is mindful." Semi Chorus, "How lovely are the Messengers"—(St. Paul)... .. Mendelssohn.
- 9—Airs, "How Beautiful are the Feet," "He shall feed His Flock"—(Messiah)... .. Handel.
- 10—Choruses, "Awake the Trumpets," "Fix'd in His Everlasting Seat"—(Samson)... .. Handel.

A very large number of persons availed themselves of the opportunity of hearing the above selection performed by Mr. Edward Page on Thursday evening, and the universal opinion expressed was that of positive satisfaction. It is charming to have to record instances of progress such as these, coming, as they do, so closely upon each other. It is but a very short time since we had to give our readers a detailed account of the opening of a very large organ at Manchester, and the particulars appertaining thereunto, and now we are again employed upon a similar task in the same locality. The performance of which it is our present duty more particularly to write was well calculated to exhibit the various solo stops in the organ, as also to show forth the effects of the several combinations of which the arrangements are capable, and, as regards the quality of these exhibited peculiarities, we have to say, in short, that they were exceedingly pleasing; indeed, in some instances, truly charming. An increased pressure of wind has given to the instrument somewhat more body of tone than it formerly possessed, and this is more particularly apparent in the lower portions of the scale. The diapasons are very full toned, round, and bold, yet not in any way too much so; these stops, with the small reeds and tenoroon coupled, produced a very fine effect in the first movement performed. The Andante from Beethoven was a really charming morsel, beautifully played. The selection from the *Creation* we did not enjoy so much; indeed, we are disposed to question the propriety of using this trio as a mere organ piece—it requires the voices to be heard to make it very definite, and without this declarative quality, music, in some instances, loses its charm. We would not wish to seem unreasonable in our censure, but we are almost disposed to raise a second question, and suggest that the principal point of satisfaction in the chorus, "Awake the Harp," is the alternation of voices and orchestra (or organ), and the working up of the effect lost, much of the interest is, as a consequence, sacrificed. subject by the ultimate union of the two powers; this contrasted. The Sketch, played, we believe, from memory, was by general request repeated. This charming little piece was first introduced to our notice by Mr. E. J. Hopkins, when exhibiting the powers of the new organ at St. Peter's Church, and it was again

welcome to our ears, especially so as a means of making us further acquainted with the newly introduced tremulant stop. The beautiful effect of a sustained melody, plaintive in its character, accompanied by a succession of tremulous chords in the swell, must be heard to be fully appreciated. A Grand Pedal Fugue, upon a subject by Spohr, concluded the first portion of the list of pieces chosen. The second portion of the list commenced with Neukomm's exquisite quartett from his oratorio of *Mount Sinai*. We had not previously heard this as a mere organ subject, but the effect was very satisfactory. The slow movement, announced as the andante from an unpublished trio, the composition of the presiding genius of the instrument, displayed very considerable inventive power, the treatment of the *motivo* being thoroughly musicianlike. We shall be glad to be better acquainted with this movement, and with the entire work, from which it is but an extract. This composition, being in the key of A flat, again evidenced the advantages arising from the method of tuning the organ by "equal temperament," as, under the antiquated *régime*, this piece must have been transposed, if performed upon the organ, or the effect would have been truly hideous. Mendelssohn's lovely choros, and the no less pleasing air which preceded it, were quite gems in their way. By the way, we might inquire why do we hear them so seldom? The first of the two extracts from the *Messiah* again exhibited the "tremulant," and impressed us still more with the fact, that it is one of the greatest additions that has been made to the organ during these latter years of its constructive development. The second of the selected airs was, by request, repeated, or rather, taken as a subject, and with due regard to the original character, still further extended. The two choruses from *Samson* appropriately closed the arduous task undertaken by Mr. Edward Page, and the general expressions of satisfaction made use of by the large numbers assembled were only commensurate with the commendation deserved. Before we quit the subject there is yet another duty we have to perform—viz. to congratulate the builders of the organ, and in doing this, we are indirectly congratulating the musical occupants of the locality that such eminently qualified persons are also residents in Manchester; and although we have been conscientiously obliged to give to the builders of the new organ recently opened at St. Peter's Church a meed of praise only their just due, still we must do equal justice to the successful builders of the organ erected in St. Chad's Church, and state it as our opinion that Mr. J. Wheildon has produced an instrument well worthy of being placed by the side of any organ of equal pretensions, whether by provincial, metropolitan, or foreign makers. We are informed that a further exhibition of its powers will shortly take place, when we may again comment upon its capabilities.

**ERRATUM.**—In the report of Jullien's concert at Belle Vue in our last number a typographical error occurs. We stated that Madame Gassier was unable to appear, and then it would seem that we had stated what was not a fact. The error arose from the substitution of "Madame" for "Monsieur" Gassier, who sang with Signor Albicini the duets alluded to. Madame Bernhardt was the only lady vocalist on the occasion.

**OLDHAM.**—Last week Madame Costantini, Miss Emma Stanley, Miss Emma Millar, Messrs. George Perren, Hamilton Braham, D'Arcy Read, and J. T. Haines, with an efficient chorus, performed *Lucia di Lammermoor*, *La Sonnambula*, the *Bohemian Girl*, and *Der Freischütz*, at the theatre here, accompanied on one of Broadwood's grand pianofortes, by Mr. John Lees, of this town.

**YORK.**—The Choral Society gave their fourth and last grand concert of the season to an immensely crowded audience, on Wednesday evening, June 4, in the Festival Concert Room. The first part consisted of Handel's *Alexander's Feast*—the principal parts being taken in a very able manner by Miss Shaw, Messrs. Ashton and Lambert. The choruses were as usual very unsteady. The second part opened with Beethoven's overture to *Prometheus*, and was followed by Bishop's song, the "Mocking Bird," with violin obbligato, played in a chaste manner by Mr. C. N. Allen. Mr. Ashton and Mr. Lambert next gave, in a very excellent manner, the duet, "Mighty Jove," from Rossini's *Il Barbiere*; Mr. Ashton was also effective in Hobbs's song "Nina," and Mr. Lambert's singing of the new national song by Loder, "Old England is our home," pleased exceedingly. Miss Shaw sang the "Heart's treasure," by Pacini, with taste; the concert, the best of the season, was brought to a close by the band playing then National Anthem.

## CORRESPONDENCE.

## EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—Although your correspondent, G.S.B., considers his last note as an ultimatum, yet I cannot allow such consummate presumption to pass by unnoticed; presumption, I repeat, in openly imputing inadvertence to you, and error to myself and fellow-correspondent; crowning it with an expression of contempt in "not finding it incumbent upon him to enter into remarks," and then ignominiously withdrawing from the contest, as if he wished to elude the well-merited censure that he has drawn upon himself.

Was it, Sir, any inadvertence on your part to publish a note evidently intended for publication?—for, if publicity had not been intended, would not the subscription have been sent to John Smith, and not to yourself? But, assuming it to be private, would such "colloquial freedom" have been less offensive and more excusable in a private note than in a public journal? The truth is that G.S.B. entered upon the present discussion without the two essentials for debate, viz., temperance and stability of opinion. In my former note I took no notice of your correspondent's cool presumption, and merely replied upon the subject of his note; but as the same defiant air is maintained, I must say that I consider his conduct exceedingly vacillating.

In the first place, he talks of *equal temperament* being "pushed to the extreme,"—a most ridiculous paradox, as if *equality* could admit of *degree of comparison*. Whatever is not equal must be unequal, no matter in what degree; and G.S.B., in his last communication, has himself destroyed the "refreshing change of key" that he advocated in his former note, by his concession in favour of the other side of the question; for, if *all* that is disagreeable is removed, it follows that there can be no "refreshing change," according to his own argument. G.S.B. evidently contradicts himself; at one time he denounces a thing as "miserable," and at another he so "judiciously modifies" his opinion as to approach as nearly as possible to the said state of misery.

Again, is it possible that an organist of such refined taste as the gentleman quoted, would allow an instrument, at which he has to officiate, to be constructed after a method that he himself, and everybody else (according to G.S.B.), deems inadmissible?

One thing is certain, that G.S.B. himself is of "unequal temperament," whether his opinions (for although he has gone into the subject at length, I have not yet been able to understand them) are so or not.

And now he wishes to withdraw without even leaving the impression that he is a man who can stand by his opinions; but, if his word is not like the law of the Medes and Persians, and he feels inclined to state his opinions without personal railery, and will let politeness regulate his discourse, I, for one, will always be happy to respect his opinions, however I may differ from them myself.—I am, dear Sir, yours faithfully,

W. C. F.

## MISS MELLON'S HISTORY.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—In yours of yesterday, I find a short reference to "Miss Mellon's history," the object of which is not very obvious. E. C. S. states,—"*Mr. Entwistle was the violoncello player in the orchestra of Drury-lane; was there only one?*" My acquaintance with Drury-lane is of half-a-century, and the singularity of one violoncello would, I think, have struck me. That the father of Miss Mellon, and the violoncello of Drury-lane, should sport a "gold-cased watch" is within any belief; and that he might flourish "*Old Richards'*" stick, is within the narrowest bounds of probability; but what the inference from these singular circumstances may be is beyond my comprehension. Supposing (which I scarcely imagine) that any one sought any information relative to the duchess deceased, and that Miss Rose were "*still living and inclined*," will E. S. C. favour me with any clue as to the means of "*properly approaching*" the blooming fair. In return I will make known to E. S. C. the name and condition of parties who recollect seeing Mrs. Entwistle take the money at the doors of a temporary theatre, of which her daughter was the great feature.

Liverpool, June 8th, 1856

C. C.



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instructed and completed for the Theatrical Profession, by Mr. EDWARD STIRLING, of the Theatre Royal, Drury Lane, and for twenty years Manager, Author, and Actor of the Theatres Royal, Drury Lane, Covent Garden, Lyceum, Strand, Adelphi, Olympic, and Surrey Theatres. Letters addressed to Mr. Stirling, 13, Tavistock-place, Tavistock-square, will be promptly attended to.

## Exhibitions, &amp;c.

**CRYSTAL PALACE.—THE GREAT**

**FOUNTAINS.**—The Directors of the Crystal Palace Company beg to announce that WEDNESDAY, the 18th of June, has been fixed for the Opening of the Great Fountains. On this day will take place the first public display of the whole system of waterworks, comprising (in addition to the fountains already in action) the Water Temples, the Cascades, the Two Large Waterfalls, and the Fountains of the Grand Lower Basins. On this occasion admission will be limited to holders of One Guinea (pink) and Two Guinea (yellow) Season Tickets, and to persons paying Half-a-Guinea. Transferable Tickets (blue) will not be available on this day—see the dates specified on the face of these tickets.

The doors of the Palace and Park will be opened at Twelve.

Military Bands will be in attendance in addition to the Band of the Company.—By order, G. GROVE, Secretary.

Crystal Palace, June 5, 1856.

**FENTON'S CRIMEAN PHOTO-**

**GRAPHS.**—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROBERT FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

**ROYAL BOTANIC SOCIETY,**

REGENT'S-PARK. —The SECOND GENERAL EXHIBITION OF PLANTS, FLOWERS, and FRUIT will take place on WEDNESDAY, June 18. —Tickets to be obtained by orders from Fellows or members of the Society, price 3s., or on the day of exhibition 7s. 6d. each. Gates open at 2 o'clock. Carriages to set down and take up either at the south, north, or east entrances to the gardens. The north gate opens directly into the covered exhibition ground.

**THE NEW SOCIETY of PAINTERS**

in WATER-COLOURS.—The Twenty-second Annual Exhibition is now open at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, 1s. Season Tickets, 3s.—JAMES FAHEY, Secretary.

**MR. AGUILAR begs to announce**

that his ANNUAL CONCERT will take place at the HANOVER-SQUARE ROOMS, on Thursday Morning, June 19th. Vocalists:—Madame Viardot Garcia, Madlle. Emilie Krahl, Madlle. Beyer Zerr, and Herr Reichardt. Instrumentalists:—Herr Ernst, Mr. Webb, Herr Hausmann, Mr. Lazarus, and Mr. Aguilar. Conductor, Herr Kuhe. Among other pieces will be performed, for the first time in public, Mr. Aguilar's new Trio for Pianoforte, Violin, and Violoncello. Tickets, 10s. 6d. and 7s., to be had at all the principal music publishers, and of Mr. Aguilar, 151, Albany-street, Regent's-park.

**MR. ALBERT SMITH'S MONT**

BLANC. Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a pian at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 5 o'clock.—Egyptian-hall.

**MISS P. HORTON'S (Mr. and Mrs.**

T. German Reed) new and popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at a Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock. No performance on Saturday evenings.

**EGYPTIAN HALL, Piccadilly.—The**

marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

**LOVE'S LUCUBRATIONS.—Regent**

Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchkettle Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal library, 33, Old Bond-street; and at the box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

**NEW ENTERTAINMENT.—Regent**

Gallery, 69, Regent-street.—Mr. GEORGE BUCKLAND has the honour to announce that he continues to give his ILLUSTRATIVE and VOCAL ENTERTAINMENT every evening at 8, and on Thursday and Saturday afternoons at 3. Songs and scenes from the Tempest, fifteen tableaux by living artists, new ballad and new characteristic songs, written and composed for the occasion. The Rehearsal of a Melodrama, in character, and other novelties. Mr. George Buckland will be assisted in the singing by Miss Clara Fraser. Admission, 1s. and 2s.; dress stalls, 3s. Booking-office open from 12 to 5.

**MR. W. S. WOODIN'S OLIO of**

ODDITIES, 50 instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic-hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

## Musical Announcements.

(Continued.)

**BEETHOVEN ROOMS, 76, HARLEY-STREET.**—Miss ELLEN DAY'S MATINEE MUSICAL will take place (under distinguished patronage) on SATURDAY, June 21, to commence at 3 o'clock. She will be assisted by the following eminent artists:—Madame Amadei, Herr Reichardt, Mr. John Day, M. Vogel, Herr Oberthür, and Signor Giulio Regondi. Mr. Balfe on this occasion will accompany his new songs from Longfellow's works—"The Reaper and the Flowers," sung by Madame Amadei, and "Good Night, Beloved," sung by Herr Reichardt.—Tickets, 10s. 6d., to be had at Cramer, Beale, and Co.'s; and at Boosey and Sons', Holles-street; and of Miss E. Day, 90, Cambridge-street, Eccleston-square.

**MR. WINN begs to inform his Friends and Pupils** that he has REMOVED to 35, ARGYLE-STREET, ARGYLE-SQUARE.

**OLD CHORISTERS GATHERING.**—The FIRST ANNIVERSARY MEETING will take place on TUESDAY, the 1st of July.—E. J. HOPKINS, Secretary.

**MADAME JENNY GOLDSCHMIDT.** LIND.—NEW PHILHARMONIC SOCIETY, HANOVER-SQUARE ROOMS, WEDNESDAY EVENING, June 18, 8 o'clock.—Madame Jenny Goldschmidt-Lind has kindly consented to sing the Grand Scene from Der Freyschutz, "Softly sighs;" also (by particular desire) Rossini's celebrated aria from Il Turco in Italia, "Squallida Vesta;" and some of Chopin's Mazurkas, arranged for piano and voice by Otto Goldschmidt. Beethoven's Pastoral Symphony; Weber's Overture, "Oberon;" an Overture, by C. Horsley; Mendelssohn's Pianoforte Concerto in D, by Mrs. J. Robinson; and a selection from Paradise Lost, sung by Miss Sherrington, Mr. Tennant, and Herr Rokitsky, will also be performed. Principal violin, Mr. Willy; Conductor, Dr. Wyld.—Tickets, £1 1s. and 10s. 6d.; can be had of Messrs. Cramer and Co., 201, Regent-street; and Messrs. Keith, Prowse, and Co., Cheapside.

WM. GRAEFF NICHOLLS, Sec.

**MR. RICHARD BLAGROVE'S ANNUAL CONCERT** will take place at the HANOVER-SQUARE ROOMS, on MONDAY MORNING, June 16, at Half-past Two o'clock, when he will be assisted by the following artists:—Madame Clara Novello, Miss Sherrington, Miss Dolby, Signor Marras, Signor Giulio Regondi, Mr. H. Blagrove, Mr. H. Hill, Mr. R. Blagrove, Mr. Howell, and Signor Piatti. Accompanist, Mr. C. Blagrove.—Tickets, 7s., to be had of the principal music-sellers; stalls, 10s. 6d., to be had only of Mr. Richard Blagrove, 71, Mortimer street, Cavendish-square, where a plan of the room may be seen.

**THE ORPHEUS GLEE UNION** will give a MORNING PERFORMANCE of their most admired Part Songs, Glee, &c., at the BEETHOVEN ROOMS, 76, Harley-street, on MONDAY, June 23, at half-past Two o'clock, precisely. They will be assisted by—Vocalists:—Mdlle. Emilie Krali, (from the Grand Opera at Dresden), Miss Fanny Rowland, and Miss Huddart; Mr. W. J. Fielding, and Mr. Frank Bodda. Instrumentalists:—Pianoforte, Mr. R. Harold Thomas; guitar and concertina, Signor Giulio Regondi; flute, Mr. B. Wells, R.A.M. (who will perform on Rudall and Co.'s new silver cylinder flute); trumpet, Mr. Distin, Sen. Conductors—Messrs. Thomas Jolley and Charles Blagrove. Reserved seats, 7s.; tickets, 5s., may be had of the members of the Orpheus Glee Union; at the principal music warehouses; and at Robert W. Olivier's, 19, Old Bond-street, Piccadilly.

W. S. DAVIES, Secretary,  
9, Granby-street, Mornington-crescent.

**CRYSTAL PALACE.**—Performances on the Prize Organ of the Paris Exposition of 1855, erected in the South Transept by Messrs. Bevington and Sons, will take place as under:—  
Mr. HALLETT SHEPPARD on MONDAY, June 16th, at Three and half-past Five; and on WEDNESDAY, June 18th, at One and half-past Six.  
Mr. WILLING (Organist of the Foundling Chapel) on WEDNESDAY, June 18th, at Three, and on THURSDAY, June 19th, and SATURDAY, June 21, at half-past Five.

G. GROVE, Secretary.

## SIGNOR E. BIANCHI'S EVENING

CONCERT will take place at the BEETHOVEN ROOMS, on TUESDAY, June 17, at half-past 8 o'clock, assisted by Madame and Miss Bassano, and many other distinguished artists.—Reserved seats, 10s. 6d.; unreserved, 7s.

## MR. FRANK BODDA begs to an-

nounce that he will remain in London during the season.—All applications respecting teaching and concert engagements, at his residence, 2, Nottingham-terrace, York-gate, Regent's-park.

## TO AUTHORS and COMPOSERS.—

J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given

## MRS. PAGET (late Miss Clarke,

R.A.M.), Contralto, has arrived in London for the season, and may be engaged for Public and Private Concerts, &c.—Address 35, Judd-street, New-road.

## PARTNERSHIP—£350.—WANTED

a PARTNER, having the above sum at immediate command, to join in a musical undertaking (not a trade) which has been successfully established in one of the two principal towns in Lancashire. A considerable income may be realised, with the further advantage of valuable professional introductions.—Applications addressed X. Y., "Musical Gazette" Office, 141, Strand, London, will be treated as strictly confidential.

## BROUSIL FAMILY.—ROYAL

GALLERY OF ILLUSTRATION.—It is respectfully announced that a short SERIES of MATINEES MUSICALES, by the celebrated youthful BROUSIL FAMILY, will take place every morning, except Saturday, at 3 o'clock. Full particulars to be had of Cramer, Beale, and Co., and at the Gallery of Illustration, 14, Regent-street. Stalls, 3s., 2s., 1s. An evening performance every Saturday at 8 o'clock. Miss P. Horton's entertainment as usual.

## ROYAL ACADEMY of MUSIC.—

The Mendelssohn Scholarship.—One scholarship (male), called the MENDELSSOHN SCHOLARSHIP, has been instituted by the Committee of the Mendelssohn Fund, and will be competed for in the month of June next.

The scholarship is open to competition to natives of Great Britain and Ireland, from the age of 14 to 20, and entitles the holder to gratuitous education at the Royal Academy of Music for one year, and subject to renewal.

The principal qualification required in the candidate will be talent for composition.

Candidates for the scholarship are to send in their names and addresses to the Secretary of the Royal Academy of Music, on or before the 21st of June next, accompanied by a certificate of birth.

The examination will take place on Saturday, June 28, at the Institution, at 12 o'clock, when the Board of Professors, with the sanction of the Committee of the Royal Academy of Music, will select the two best candidates, one of whom will be appointed to the scholarship by the Committee of the Mendelssohn Fund.

By order, J. GIMSON, Secretary.  
Tenterden-street, Hanover-square,  
May 20, 1856.

## MR. VAN PRAAG begs to inform

his Patrons, also Ladies and Gentlemen of the Musical Profession, that he continues the management of Concerts, Matinees, and Soirées, as well as the superintendence of bands, choruses, &c. Soliciting a continuance of the Patronage he has of late years received, it will be his constant study to merit the same.

All communications addressed to Mr. Van Praag, at Mr. Brettell's Printing-office, 23, Rupert-street, Haymarket, will receive immediate attention.

## MADLLE. CAROLINE VALENTIN

has the honour to announce that she will give a MATINEE MUSICAL at WILLIS'S-ROOMS, KING-STREET, ST. JAMES'S, on WEDNESDAY, June 18. Vocalists:—Madame Emilie Krali, from the Royal Opera, Dresden, Madlle. Sedlatzek, Miss Coulli, M. Jules Lefort, and Signor Pisani. Instrumentalists:—Violins: M. Sainton, M. Kettenus; Violoncello, M. Pague; Harp, Mr. Bolevne Reeves; Piano, Herr Robert Goldbeck and Madlle. Caroline Valentin. Conductors: Herr Wilhelm Ganz and Herr Lehmeier.—Tickets, 10s. 6d., may be had of Madlle. Valentin, 6, Duke-street, Manchester-square, and of Messrs. Wessel and Co., 229, Regent-street.

## MISS ELIZA HUGHES (R.A.M.),

Soprano: 69, Great Queen-street, Lincoln's-inn-fields.

## ROYAL POLYTECHNIC.—Picco's

rival, Herr ZIROM, will PERFORM on the EM-MELYNKA, or Child's Mouth Organ, every Tuesday, Thursday, and Saturday mornings at 3.30; evenings at 8.30. Rapturous encores follow each of his brilliant morceaux. Also, on the same days and hours, Madlle. Mundie will display the exquisite harmony of the Tyrolese instrument called the Cither or Zitter. All the Lectures, three distinct sets of Dissolving Views, and the magnificent Model of Sebastopol, as usual.—Admission to the whole, 1s.; children and schools half-price.

## Theatrical Announcements.

## THEATRE ROYAL, HAYMARKET.

—Under the Management of Mr. BUCKSTONE.—On Monday, THE EVIL GENIUS. On Tuesday and Wednesday, SINGLE LIFE. On Thursday, Friday, and Saturday, MY WIFE'S DAUGHTER. After which, THE LITTLE TREASURE. With, every evening during the week, EL GAMBUSINO. And THE RIGHTS AND WRONGS OF WOMAN.

## THEATRE ROYAL, HAYMARKET.

Mr. BUCKSTONE'S ANNUAL BENEFIT will take place on WEDNESDAY, July 2nd.—Box book now open.

## ROYAL PRINCESS'S THEATRE.

—Under the management of Mr. CHARLES KEAN.—On Monday, and during the week, THE VICTOR VANQUISHED. After which, THE WINTER'S TALE. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean.

## ASTLEY'S.

On Monday, and all the week, THE HORSE OF THE CAVERN; or, The Mounted Brigands of the Abruzzi. After which, the EQUESTRIAN ART in the ARENA—the Double Revolving Athlete, the German Brothers, &c. To conclude with THE FESTIVAL OF PEACE; or, Honour to the Brave.

## Musical Instruments.

## BISHOP AND STARR, ORGAN

BUILDERS, 1, Lisson-grove South, have for Sale several excellent second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by MORTIMER and DABY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, June 14, 1856.